

à Madame  
*Alexandrine Davidoff*

# Reverie

POUR LE

VIOLON avec accompagnement de PIANO

PAR

# Seopold Huer.

Op. 3.

M. 1, 50.

*Propriété des Editeurs.*

*Tous droits d'Exécution et de Reproduction réservés.*

**ED. BOTE & G. BOCK BERLIN.**

Editeurs de Musique

de S.M. l'Empereur et Roi, et de S.A.R. le Prince Albrecht de Prusse.

# Neueste Compositionen für Violine und Klavier.

Ákos László, Op. 5. Ungarische Weisen. M. 2. 50.  
Allegro risoluto.

Wilhelm Dölb, Op. 12 N<sup>o</sup> 1. Cabaletta. M. 2. ...  
Allegretto ben moderato.

Wilhelm Dölb, Op. 12 N<sup>o</sup> 3. Barentanz. M. 2. ...  
Allegro.

Joan Manén, Op. 29. Rêve. M. 2. ...  
Andantino.

Emile Sauret, Op. 66 N<sup>o</sup> 3. Valse mignonne. M. 2. 50.  
Tempo di Valse.

Hans Koessler, Deutsche Tanzweisen. M. 4. ...  
Lebhaft.

Oscar Straus, Op. 47. Perpetuum mobile. M. 1. 50.  
Vivace.

Bernhard Dessau, Op. 21. Gavotte. M. 1. 50.  
Allegro non troppo.

Wassili Vinogradoff, Berceuse Russe. M. 1. 50.  
Allegro.

Emil Kreuz, Op. 46. Germanische Tänze. M. 3. ...  
Allegro non troppo, con energia.

Emil Młynarsky, Op. 7. Second Mazur. M. 2. 50.  
Tempo di Mazur. Un poco meno mosso.

# Kompositionen für Solo-Instrumente

mit Begleitung des Orchesters oder Quartetts.



## Klavier.

- d'Albert, E.** Op. 2. Concert (H moll) in einem Satz . . .  
Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. —,80.  
— Op. 12. Zweites Concert (E dur)  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,80, B. —,50.  
**Brüll, I.** Op. 10. Erstes Concert (F dur)  
Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. u. B. —,80.  
— Op. 24. Zweites Concert (C dur)  
Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. —,80, B. —,80.  
**Chopin, Fr.** Op. 21. Zweites Concert (F moll)  
Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. —,80.  
**Godard, B.** Op. 31. Concert (A moll)  
Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,30, B. 1,30.  
**Herz, H.** Op. 20. Variations de Bravoure sur la Romance  
de l'opéra: Joseph, avec accompagnement de Quatuor  
Viol. I —,20, Viol. II —,20, Br. —,20, Vcll. u. B. —,20.  
**Ljapnow, S.** Op. 4. Concert  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,50.  
**Paderewski, I. J.** Op. 17. Concert (A moll)  
Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.  
— Op. 19. Fantaisie polonaise sur des thèmes originaux  
Viol. I 2,—, Viol. II 2,—, Br. 2,—, Vcll. 2,—, B. 2,—.  
**Rubinstein, A.** Op. 45. Drittes Concert (G dur)  
Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. u. B. 1,30.  
**Zarzycki, A.** Op. 17. Concert  
Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. —,80, B. —,50.

## Violine.

- Bazzini, A.** Op. 11. Souvenir de Beatrice di Tenda.  
Fantaisie . . .  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,50.  
**Böhmer, C.** Op. 7. Potpourri sur des thèmes favoris  
avec accompagnement de deux Violons, Alto et Violon-  
celle  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50.  
— Op. 19. Variations sur un thème de F. Herold avec  
accompagnement d'un second Violon, Alto et Violon-  
celle (Ré-majeur) . . .  
— Op. 20. Variations sur un thème de F. Herold avec  
accompagnement d'un second Violon, Alto et Violon-  
celle (La-majeur) . . .  
— Op. 21. Variations brillantes sur un thème de D. F. E. Auber  
Viol. I —,30, Viol. II —,30, Br. —,30, Vcll. u. B. —,30.  
— Op. 30. Variations brillantes sur un thème de l'opéra:  
Le Postillon de Lonjumeau de A. Adam avec accom-  
pagnement d'un second Violon, Alto et Violoncelle . . .  
**Damrosch, L.** Concert  
Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. —,80.  
**David, Ferd.** Op. 7. Introduction, Adagio et Rondeau  
brillant.  
Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. u. B. —,80.  
— Op. 7. Introduction, Adagio et Rondeau brillant avec  
accompagnement de deux Violons, Alto et Violoncelle/Basse  
Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. u. B. —,80.  
**Godard, B.** Op. 35. Concert romantique . . .  
Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. 1,—.  
**Joachim, Jos.** Concert (G dur)  
Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.  
— Variationen  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,50.  
**Kudelski, C. M.** Op. 31. Concertstück  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. u. B. —,50.

## Violine.

- Lalo, Ed.** Romance-Sérénade  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,30.  
**Moszkowski, M.** Op. 30. Concert  
Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.  
**Nápravnik, E.** Op. 30. Fantaisie sur des thèmes  
russes  
Viol. I —,50, Viol. II —,50, Br. —,80, Vcll. —,50, B. —,50.  
**Reissmann, A.** Op. 30. Concert  
Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. —,80, B. —,80.  
**Riefstahl, C.** Op. 2. Variations brillantes sur la dernière  
pensée de Ch. M. de Weber  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. u. B. —,50.  
**Ries, H.** Op. 13. I. Concert (D dur)  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. u. B. —,50.  
— Op. 14. Second thème varié avec accompagnement d'un  
second Violon, Alto et Violoncelle . . .  
— Op. 15. Troisième thème varié avec accompagnement  
d'un second Violon, Alto et Violoncelle . . .  
— Op. 16. II. Concert (A moll)  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. u. B. —,50.  
**Rndorff, E.** Op. 41. Romanze . . .  
Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. —,80, B. —,80.  
**Sarasate, P. de.** Fantaisie sur l'opéra: Margarethe  
(Faust) de Ch. Gounod  
Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. u. Bass 1,—.  
**Schumann, Rob.** Gartenmelodie und Am Spring-  
brunnen aus Op. 85. Arrangement von E. Rudorff . . .  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,30.  
**Struss, Fr.** Op. 9. Concert No. 2 (D dur)  
Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.  
**Urban, H.** Op. 10. Dramatische Scene  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,50.  
**Vieuxtemps, H.** Op. 22 No. 2. Air varié (D dur)  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. u. B. —,50.  
— Op. 22 No. 3. Réverie. Arrangement par E. Saurer  
Viol. I —,30, Viol. II —,30, Br. —,30, Vcll. —,30, B. —,80.  
— Op. 22 No. 5. Tarantella (A moll)  
Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,30.  
— Op. 37. Concert (A moll)  
Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. —,80, B. —,50.  
— Scène et Romances de l'opéra: Halka, de St. Moniuszko  
Viol. I —,30, Viol. II —,30, Br. —,30, Vcll. —,30, B. —,30.  
**Zarzycki, A.** Op. 16. Romance avec accompagnement  
de Quintuor, Flûte, Clarinette et deux Cors  
Viol. I —,30, Viol. II —,30, Br. —,30, Vcll. —,30, B. —,30.  
— Op. 26. Mazourka  
Viol. I —,50, Viol. II —,30, Br. —,30, Vcll. —,30, B. —,30.

## Violoncell.

- Beckmühl, R. E.** Op. 66. Grand Concert (A dur) . . .  
Viol. I 1,30, Viol. II 1,30, Br. 1,30, Vcll. 1,—, B. 1,—.  
**Eckert, C.** Op. 26. Concert  
Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. u. B. 1,—.  
**Kudelski, C. M.** Op. 29. Concert  
Viol. I 1,30, Viol. II 1,—, Br. 1,—, Vcll. u. B. 1,—.  
**Lalo, Ed.** Concert (D dur)  
Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. —,80.  
**Schumann, Rob.** Andante aus dem Concert Op. 129.  
Arrangement von L. Lübeck  
Viol. I —,30, Viol. II —,30, Br. —,30, Vcll. —,30, B. —,30.



Eigenthum der Verleger. Aufführungsrecht vorbehalten.

**ED. BOTE & G. BOCK, BERLIN.**

Hofmusikalienhändler

Sr. Maj. des Kaisers und Königs, I. M. der Kaiserin Friedrich und Sr. K. H. des Prinzen Albrecht von Preussen.

# RÉVERIE.

Leopold Auer, Op. 3.

Violon.

Andante sostenuto.

Piano.

Andante sostenuto.

*p*

Tempo I.

*accel.*

*p*

Tempo I.

*p*

*pp*

*accel. forte*

*p*

This page of musical notation consists of five systems, each with a single melodic staff and a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical elements such as eighth notes, sixteenth notes, and rests. The piano accompaniment is highly textured, featuring dense chords and arpeggiated figures. Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a final cadence in the fifth system.

First system of a musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line includes a fermata and the instruction "riten.". The piano accompaniment is marked with a forte "f" dynamic and also includes a "riten." instruction.

Second system of the musical score. The vocal line continues with the instruction "crescen" and the word "do". The piano accompaniment is marked with a piano "pp" dynamic and includes "crescen" and "do" markings. The system concludes with a series of chords in the piano part.

Third system of the musical score. The vocal line features a long, continuous melodic line with a large slur and a series of fingerings (4, 3, 3, 2, 2, 1, 1, 0) indicated above the notes. The piano accompaniment consists of sustained chords in the left hand and rests in the right hand.

Fourth system of the musical score. The vocal line is marked "Sur la 4. corde" and includes a fermata. The piano accompaniment is mostly empty, with a few notes in the right hand.



Vivace ed appassionato.

Musical score for the first system, featuring a vocal line and a piano accompaniment in 3/4 time with a key signature of one sharp (F#). The tempo is "Vivace ed appassionato." The piano part includes a "p" (piano) dynamic marking.

Musical score for the second system, continuing the vocal and piano parts. The piano accompaniment features complex chordal textures and arpeggiated figures.

Musical score for the third system, showing the vocal line and piano accompaniment. Dynamics include "f" (forte) and "p" (piano).

Musical score for the fourth system, concluding the page. It includes dynamic markings such as "cresc." (crescendo), "f" (forte), "ff" (fortissimo), and "p. accel." (piano, accelerating).

*a tempo*

*tenuto*

This musical score is for a piano and voice piece, page 7. It features a vocal line at the top and a piano accompaniment below. The key signature is one sharp (F#), and the time signature is 4/4. The tempo marking *a tempo* appears above the first piano system. The score is divided into five systems, each with a vocal staff and a grand staff (treble and bass clef). The piano part includes various musical notations such as chords, arpeggios, and sustained notes. The vocal line consists of a single melodic line. The piece concludes with a *tenuto* marking on the final vocal note.



**Tempo I.**

*pp*

The musical score for 'The Swan' by Camille Saint-Saëns is presented in two staves. The upper staff, in treble clef, contains the main melody, which is a single melodic line. The lower staff, in bass clef, provides the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The melody is characterized by its grace and elegance, with a prominent trill in the final measure. The piano accompaniment is simple and supportive, featuring a steady eighth-note pattern in the left hand and a more active right hand. The overall mood is serene and graceful, reflecting the swan's movement.



18

*accel.*

*f accel.*

*p*

This system contains the first system of a musical score. It features a single melodic line at the top and a grand staff (treble and bass clef) below. The top line begins with a treble clef and a key signature of one sharp (F#). It contains a series of rapid sixteenth-note runs, with a measure number '18' above the first. The notation includes various accidentals and slurs. The grand staff below has a key signature of one sharp. It contains chords and moving lines in both hands. Dynamic markings include 'accel.' (accelerando) and 'f accel.' (forte accelerando). A piano marking 'p' appears towards the end of the system.



This system contains the second system of the musical score. It continues the melodic line at the top and the grand staff below. The notation includes slurs, ties, and various accidentals. A forte marking 'ff' (fortissimo) is present in the grand staff. The system concludes with a double bar line.



*p*

*dimin.*

This system contains the third system of the musical score. It continues the melodic line at the top and the grand staff below. The notation includes slurs, ties, and various accidentals. A piano marking 'p' is present in the grand staff. A 'dimin.' (diminuendo) marking is also present. The system concludes with a double bar line.

# ^ RÉVERIE.

Violon.

Leopold Auer, Op.3.

Andante sostenuto.

*p*

*f accel.* *p*

*1* *2* *3* *1* *3*

*3*

*8* sur la 4. corde

*riten.* *cresc.*

*3* *2* *1* *0*

*6*

## Vivace ed appassionato.

Violon. score for "Vivace ed appassionato." The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked with a piano (*p*) dynamic and features a crescendo. The second staff continues the melodic line with a forte (*f*) dynamic. The third staff shows a crescendo leading to a forte (*f*) dynamic. The fourth staff is marked *a tempo* and features a forte (*f*) dynamic. The fifth staff continues the melodic line. The sixth staff includes trills (*tr*) and a tenuto (*tenuto*) marking. The seventh staff features a melodic line with a tenuto (*tenuto*) marking.

## Tempo I.

Violon. score for "Tempo I." The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. The second staff continues the melodic line with a forte (*f*) dynamic and an acceleration (*accel.*) marking. The third staff features a melodic line with a piano (*p*) dynamic.